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ABSTRACT

The contents of this issue consist of two articles, Readers Theatre as a Humanizing Process by Wallace Bacon and The Secret of Individual Progress in Art by Paul Gregory, and the 1974 readers theatre bibliography. Items are listed in the bibliography in four categories: plays, poetry, programs, and prose. In addition, the dates and places of readers theatre festivals between November 1975 and May 1976 are listed. (JM)

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Institute for Readers Theatre

San Diego State University

READERS THEATRE (NEWS)

SPEECH COMMUNICATION

Fall 1975

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1974 BIBLIOGRAPHY ISSUE

READERS THEATRE NEWS **STAFF**

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FROM THE EDITOR'S DESK

How about this new 12-page format? Isn't it great? We want to offer special thanks for the encouragement and support of Dr. Trevor Colbourn (Vice-President), Robert McCoy (Assistant to the President), Dean William Locke (Foundation and Summer Sessions), and Dean Maxwell Howell (Professional Studies) of SDSU that make the publication of *RTN* possible.

We are also pleased to have been chosen by the Speech Association of America to publish the anticipated Readers Theatre Bibliography. Hope it will be a real inspiration and help in your RT activities.

Our circulation has taken a large jump this fall, thanks to the addition of the *Oral English* mailing list. Welcome to the newcomers.

Early news of RT activities has been gratifying; keep those reports of your programs coming in to us. We want to know what YOU are doing and thinking.

Alice Barnhart

READERS THEATRE IS ALIVE AND WELL IN . . .

Cal State U., Long Beach is preparing a premiere performance of James Joyce's *A Pretty Brick Story for Childsize Heroes*. Scheduled for spring, the production features a script prepared specifically for RT, creatively edited from 18 major and minor works of James Joyce. The script and performance is an M.A. creative thesis project . . . **Palomar College**, San Marcos, Cal., will present Millard Lampbell's *Lonesome Train* . . . **Univ. of Illinois**, Urbana, has two fall Chamber Theatre productions: *The River, An Anthology of Mark Twain*, and *Visions of America* . . . **Towson State College**, Baltimore, Md., is working on *Welcome to the Monkey House* which includes several short stories by Kurt Vonnegut . . . **San Diego State Univ.** Drama Dept. celebrates the Bicentennial with reading performances of *The Contrast, Uncle Tom's Cabin, Fashion, Andre*, and *The Poor of New York* . . . During the fall quarter, the **Univ. of Washington**, Seattle, will present *Working*, an adaptation of Studs Terkel's oral history, and Ferlinghetti's *A Coney Island of the Mind* . . . At **Biola College**, La Mirada, Cal., each December original and compiled RT scripts centering on a Christmas theme are presented in a special Christmas program in conjunction with the Music, Art and Drama Departments . . . **Indiana State U.** at Terre Haute gave *Charlotte's Web* in October; in November comes *From Betsy Ross to the Woman Boss: A History of the United States as Seen Through the Writings of Women* . . . The RT Children's Theatre at **Kutztown State College**, Pa., will be trouping again this year to day care centers, elementary and pre-schools. Other RT groups will be performing for senior citizens, business and civic oragnizations . . . *Readers Theatre Is for You* was presented by Dr. Leslie

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FROM THE DIRECTOR'S DESK

The healthy state of Readers Theatre is clearly reflected in the 1974 Bibliography in this issue. We are happy to report that the Third National Summer Workshop sponsored by The Institute for Readers Theatre at San Diego State University shared in this vitality.

Seventy-five students from all parts of the country, as well as Canada and Mexico, participated in the six-week course. The academic faculty included Wallace Bacon, Charlotte Lee, Joanna Maclay, E. Kingsley Povenmire, and Melvin White (all too well-known in our field to require further identification) with a large local staff.

Paul Gregory, the producer so closely identified with Readers Theatre, offered master classes in Perception Dynamics, and presented a series of professional artists including Mary Martin, Christopher Isherwood, Leslie Stevens, Philip Abbott, and Ben Washer.

The cultural participation of the Workshop included Shakespearean performances at the world-famous Old Globe Theatre, *Godspell* at the Cassius Carter Theatre, productions of *The Last Unicorn* and Shakespeare's *Venus and Adonis* by the S.D.S.U. Readers Theatre, Paul Sill's *Story Theatre*, and many other special events calling on the resources of Southern California.

Experiments in the use of Readers Theatre for teaching foreign language was a special feature of the Workshop, and we hope to report on this interesting development in the near future.

The Institute for Readers Theatre is making plans to hold the Fourth National Summer Workshop in England. Paul Gregory is currently in London making special arrangements that will represent an unprecedented opportunity to those who enroll. You will learn more fully in the Spring Issue of the unusual features that will be incorporated into this venture.

Meanwhile, we invite you to enjoy the materials which we are privileged to offer in this issue. We are happy to be a part of the flourishing growth of Readers Theatre throughout the country.

Dr. Bill Adams

ON THE COVER

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Rozsa Horvath and Benjamin Burns in a Readers Theatre production of Shakespeare's *Venus and Adonis* which was a feature of the Third National Summer Workshop sponsored by the Institute for Readers Theatre at San Diego State University. The text was performed in its entirety, and directed by Dr. Bill Adams.

READERS THEATRE AS A HUMANIZING PROCESS . . . by Wallace Bacon

Dr. Wallace A. Bacon is Chairman of the Department of Interpretation at Northwestern University and a pre-eminent leader in the field. RTN is grateful to Professor Bacon for permission to include this excerpt from his opening lecture last June at The Third National Summer Workshop.

The thing that appeals to me in teaching literature through interpretation is that I've always been able to do everything I could do in an English classroom and then a little bit more. As a teacher, I care about two things: I care about the literary text, and I care about the student who is facing the literary text.

What I've always been after is the fullest possible way of bringing these two bodies together. The student is a body, and by that I mean the whole human being; the mind and body flow together and there is no way of separating them. But the literary text, too, is a body.

Susan Langer has described the act as the basic unit of all life forms—inception, acceleration, climax and cadence. The literary work goes through this act as we all do repeatedly, day after day. So if you think of the poem—and I use the word poem to mean all literary forms—as capturing the same essential process as all living forms, then it's possible to talk about the poem as a living body.

In interpretation, you engage the body of the student with this structure called the body of the work. What you get is always something unique; no two students are going to give quite the same performance of the thing they're reading. The body of the reader never does disappear. The process of reading a piece of literature is not just a recreative experience; you don't just get up and blow a writer's poems through your mouth. No, the reader is contributing all the way with his perception.

The process of interpretation is leading the student out of himself toward the poem. Poems are really more stubborn than human beings. You can get human beings to move; frequently poems just won't. The important thing for a teacher is to get the student to the point where he recognizes this force in the poem and is willing to give up a bit of himself in order to move toward the poem. If you really do give in to the work—although it's always going to be you performing; there's always going to be a little something different about the you that performs—the poem is going to have its way with you, too.

Someplace in the teaching of interpretation, we began to hear about Readers Theatre. Sometime in the mid-fifties I organized a course in Shakespeare for Readers Theatre. I was a babe in the woods and didn't know what we were getting into. I was looking for some way to get the readers and the play together and get these out to the listening audience. But how to do it?

We began with a static stage picture. People sat on stools, used reading stands, had scripts, and all the focus was out in the audience.

Then the audience began to say, "This all seems so rigid; I'm not really comfortable with this." So we got people off the stools. In a production of *King Lear*, the whole cast sat in a semicircle and simply came down stage into scene, but again with focus into the audience.

That went very well, but I began to think again whether there was anything I could do which would really help the play more. So I guess I've done 10 or 12 Shakespearean plays and tried all sorts of things. I haven't been using scripts for a long time; we do use fairly full costumes and a rather minimal set.

It would be hard for me to define exactly what Readers Theatre is for me, now. The relationship between what goes on on the stage—and often it isn't even on the stage at all—and what goes on in the audience is much more open. A good deal of theatre and Readers Theatre melt together.

But you begin always with the piece you are going to perform and the students who are going to perform it. If you find in that piece a kind of bodily excitement, how can you bring it to your audience? That's what you're faced with. I *don't* believe that anything that works with an audience is o.k.

As a teacher, for me Readers Theatre is much like other forms of interpretation. The real interest in it lies in the relationship between the performer and the text. I think of the work of my department as a humanizing process; it's one of the liberal arts. It liberalizes, it frees the student to reach outside himself. That's what the humanities are all about.

There's a very real sense in which the relationship between the performer and the text he performs is a love relationship. If love means anything, and I guess Shakespeare is one who persuades me it does mean something, it means being willing to move outside yourself and have some sense of the other, the significance of the other. In the relationship of the text and the performer the text is the other; you really have to love that text.

A poem wants to be loved, and it wants you to help it out; if you can see what it's crying for, help it. And it will help you. That's the wonderful thing about reaching out, having a sense of the other—it will always come back to you. You grow only if you're willing to reach outside of yourself. My work in interpretation has been fascinating to me because it has given me an opportunity to see what happens to students, what happens to poems when you bring them together in the classroom.

The programs we present for the public are important, but what I most value is that long rehearsal period with the students. We often spend seven or eight weeks in rehearsal. It takes that long with a play as rich as, say, *King Lear*, to really get a sense of the full body of the play. And you never really arrive; that's the wonderful thing. You go back over the same plays year after year, and each time the play says something you've never heard before. The richer the text, the truer this is.

I've grown to like the stripped-down kind of thing that Readers Theatre often does, the economical use of bare set, few props. The audience is free to fill in the scene as the text gives it to them. The excited participation of the audience is what gives Readers Theatre life and makes it a good thing.

I feel that works of literature are alive. People change, and I think poems change. We accept the fact that paintings change as pigments change; I think that poems change as words change. Poems are embedded in language and language changes. The wonderful thing about the great works is that they survive these changes. They introduce new perspectives. A great work of literature speaks to you where you are.

At Northwestern, we have divided group performances into two kinds, and it's really an accident of history that we do that. We have one course called

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READERS THEATRE GOES TO ENGLAND AND YOU'RE INVITED!

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RTN thanks Professor Clark S. Marlor, Ch., and his Readers Theatre Bibliography Committee for the privilege of publishing this bibliography, a project of the Oral Interpretation Division, Speech Association of America. COMMITTEE: Janet Bolton, Leslie I. Coger, Virginia Floyd, Harriet S. Rice, Allan N. Schramm, Melvin R. White, David A. Williams, and Clark S. Marlor, Ch.

PLAYS

• Andreyev, Leonid. *The Painted Laugh.* (Clarion St. C., Mary Hardwick)

• Childress, Alice. *Wedding Band.* (U.S.C., Janet Bolton)

• Drexler, Rosalyn. *Softly and Consider the Nearness.* (U. of Ariz., arranged and directed by Virginia Floyd)

• Van Italie, Jean Claude. *Interview: TV.* (U. of Wash., James W. Carlsen)

• White, Joseph. *Ole Judge Moses is Dead.* (U. of Tex., Beverly Whitaker)

• Wilson, Lanford. *The Rimers of Eldritch.* (U. of Tex., Beverly Whitaker)

POETRY

• Ciardi, John. *A Year End Dialogue with Outer Space: Nine Beeps for Year's End.* (Melvin White)

• DuBois, W. E. *Litany at Atlanta.* (Adelphi U., Clark Marlor)

• Dunbar, Paul L. *Sympathy: We Wear the Mask.* (Adelphi U., Clark Marlor)

• Hughes, Langston. *Ballad of the Landlord.* (Adelphi U., Clark Marlor)

• Evans, Mary. *Status Symbol.* (Adelphi U., Clark Marlor)

• Lee, Don. *But He Was Cool.* (Adelphi U., Clark Marlor)

• McKuen, Rod. *Four Seasons of Love.* (N. Tex. St. U., Irene Coger)

• Plath, Sylvia. *Three Women.* (National British Theatre)

• Randell, Dudley. *Booker T. and W.E.B.* (Adelphi U., Clark Marlor)

• Sanchez, Sonya. *A Chant for Brothers and Sisters.* (Aedelphi U., Clark Marlor)

• Sitwell, Edith and William Walton, *Facade.* Adapted and directed by Bernard Downs. (U. of S. Fla., Raymond J. Schneider)

• Walker, Margaret. *For My People.* (Adelphi U., Clark Marlor)

PROGRAMS

• Balfantz, Gary, arranger. WHEN YOU HANG AROUND. Dickey, James, selections from *Jerich: The South Beheld.* Fox, William, "Fast Nerves" from *Southern Fried Plus Six.* (W. Kent U., James Pearse)

• BLACK ENTITY, 1974. Hughes, Langston, "My People"; Jeffery, Robert, "Black Proclamation"; Jones, Pamela, "Sleep is a Blanket Over the Eye"; Franklin, Charles, "Another Man Has Died"; Luke, Allen, "At Life's End"; Martinez, Carmen, "Denizen of Hell"; Brown, Landa, "The Hell-Bound Train"; Ford, Wallace, "Termination"; Tinsley, Tomi, "I Am Man"; Young, Alexander, "Hey, Boy!"; Weeks, Ricardo, "Flotsam"; Mayfield, Curtis, "Right on for the Darkness"; Evans, Mari, "I Am a Black Woman"; Hughes, Langston, "The Negro Mother"; Angelou, Maya, "No Loser, No Weeper"; Toomer, Jean, "Blue Meridian"; Giovanni, Nikki, "Nikki-Roasa"; Young, Susan, "The Life of a Slum Child"; Madgett, Naomi, "Sunny"; Randall, Dudley, "Ballad of Birmingham"; Felton, B., "Ghetto Waif"; Mayfield, Curtis, "Future Shock"; Evans, Mari, "Who Can Be Born Black." (Adelphi U., Clark Marlor)

• Burns, Bradden, arranger. DEATH: THE LITERAL, THE SPIRITUAL, THE INTENTIONAL. Shakespeare, William, "Tomorrow and tomorrow..." from *Macbeth*; Gunther, John, *Death Be Not Proud*; Wordsworth, William "We Are Seven"; Anonymous, "The Shattered Dreams of a Gifted Child" from the *New York Parent-Teacher Quarterly*; Brel, Jacques, "My Death" from *Jacques Brel is Alive and Well*; Shakespeare, William, Romeo's soliloquy from *Romeo and Juliet*; Chatterton, Thomas, "Last Verses"; Taylor, Elizabeth, "The First Death of Her Life" from *Breakthrough*; Simon, Paul, "A Most Peculiar Man" from the album "Sounds of Silence"; Miller, Arthur, excerpt from the requiem of *Death of a Salesman*; Nash, Thomas, "In a Time of Pestilence"; Robinson, Edward, "Richard Cory"; Simon, Paul, "Richard Cory" from the album "Sounds of Silence"; Shakespeare, William, "Out, out, brief candle!" from *Macbeth*. (Adelphi U., Clark Marlor)

• Buschman, Donald, adaptor. LITERATURE IN MANY LANGUAGES. Plautus, "Amphitryon" performed in Latin and English; La Fontaine, "The Lion and the Gnat" performed in French and English; Lorca, Frederica, "Death of a Bullfighter" performed in Spanish and English; Shubert, "The Erlking" performed in English. (S. Mo. St. U., Leslie Coger)

• Capo, Kay and Eleanor Gilroy, adaptors. WOMEN'S WEEK. Zuber, Ron, "No Image"; Hughes, Langston, from "Cora"; Truth, Sojourner, "Ain't I a Woman"; Zuber, Ron, from "Three X Love"; Miller, Cheryl, "Untitled Poem"; Giovanni, Nikki, "Revolutionary Dreams"; Evans, Mari, "I Am a Black Woman"; Mitchel, Joni, from "The Circle Game"; Travers, Mary, from "Erica With the Windy Yellow Hair"; Denver, John, from "Rhymes and Reasons"; Fitzhugh, Louise, from "Harriet the Spy"; Baez, Joan, from "Daybreak"; Plath, Sylvia, from *The Bell Jar*; Parent, Gail, from "Sheila Levine is Dead and Living in New York City"; Corso, Gregory, "Marriage"; Plath, Sylvia, "The Applicant"; cummings, e. e., "this little bride"; Jong, Erica, "For a Marriage," "Eve on Riverside Drive"; Duncan, Isadora, from *The Journals of ...*; Audry, Charlotte, from *The Journals of ...*; Stevenson, Anne, "The Mother"; Zindel, Paul, Beatrice from *The Effect of Gamma Rays on Man in the Moon Marigolds*; Jong, Erica, "Alcestis on the Poetry Circuit"; Plath, Sylvia, "Mirror"; Wakowski, Diane, "I Have to Live With My Face." (SUNY, Oneonta, Allan Schramm)

• Capote, Truman. *IN COLD BLOOD.* (Rd. Is. C., Elaine Parry, adaptor and director, 1973)

• CHILDREN. Cole, William, preface from "Beastly Boys and Ghastly Girls"; Anonymous, "If a child lives with criticism"; Coleridge, Hartley, "Childhood"; Browning, Elizabeth, "A Child's Thoughts of God"; Longfellow, Henry, "Children," *The Children's Hour*; Brough, Robert, "Neighbor Nelly"; Drenatha, "The World" from *My World From a Window*; Hughes, Langston, "Mother to Son"; Frost, Francis, "Father"; Riley, James, "A Boy's Mother"; Roberts, Elizabeth, "Father's Story"; Aldes, Dorothy, "Our Silly Little Sister"; Roberts, Elizabeth, "Big Brother"; Whittier, John, "In School Days"; Pratt, Anna, "A Mortifying Mistake"; Farjeon, Eleanor, "School Bell"; Guiterman, Arthur, "School Days in New Amsterdam"; Stevenson, Robert, "The Whole Duty of Children"; Shelly, Silverstein, "Sarah Cynthia Sylvia Stout"; Anonymous, "Little Thomas"; Gilley, Elizabeth, "Extremely Naughty Children"; Hoffman, Heinrich, "The Story of Little Suck-a-Thumbs"; Stevenson, Robert, "The Little Gentleman"; Anonymous, "Don't Blame the Children." (Adelphi U., 1973, Clark Marlor)

• Clement, Rita, arranger. THE CITY IN ALL DIRECTIONS. O'Hara, Frank, "Song"; Cherwinski, Joseph, "Manhattan Menagerie"; Gray, William, "You're In New York"; Sandburg, Carl, "Skyscraper"; Carpenter, Joan, "Handy Guide for Walking the City Streets"; Spencer, Rosemary, "The Trains"; Lee, Lawrence, "Subway Builders"; Swenson, May, "Riding the 'A'"; Benet, Stephen, "Metropolitan Nightmare"; Arguelles, I., "Address to Fifth Avenue"; Brownjohn, Alan, "In This City"; Parker, Dorothy, excerpts from *The Diary of a New York Lady*; Mullins, Helene, "The Hippies in Wall Street"; Baker, Russell, "The Faces of Manhattan"; Sandburg, Carl, "Chicago"; Taylor, Robert, "W. C. Fields: His Follies and Fortunes." (Adelphi U., Clark Marlor)

• Corgiat, RayLene, arranger and director. CIRCLES OF DOORS. *Part I. Before Marriage.* Sandburg, Carl, "Love"; Lindberg, Anne, "St. Catherine"; Corso, Gregory, "Marriage"; Sandburg, Carl, "Maybe"; Creeley, Robert, "Wait For Me"; Hall, Donald, "Wedding Party"; Sondheim, Stephen, "Getting Married Today"; Hall, Donald, "The Jealous Lovers"; Deigan, Alan, "Love Song: I and Thou"; cummings, e. e., "love is a place." *Part II. Before Divorce.* Kerr, Jean, "The Words That Came Before the Music"; Viorst, Judith, "The Lady Next Door"; Sandburg, Carl, "Two Strangers at Breakfast"; Ciardi, John, "Suburban Homecoming"; Creeley, Robert, "A Marriage"; Couzyn, Jeni, "The Red Hen's Last Will and Testament to the Last Cook on Earth"; Marquis, Don, "Mehitabel Tries Companionate Marriage"; Guest, Kate, "Parachutes Could Carry Us Higher"; cummings, e. e., "it really must"; Sexton, Anne, "The Farmer's Wife"; Brush, Katherine, "Birthday Party"; Sandburg, Carl, "Circle of Doors," "Mag"; Prevert, Jacques, "Early Breakfast"; Ciardi, John, "Divorced

Husband Demolishes House"; Fearing, Kenneth, "Love, 20¢ the First Quarter Mile." *Part III. Settlement*: Viorst, Judith, "True Love"; Anderson, Robert, "I'm Herbert"; Hall, Donald, "Lovers in Middle Age"; Sandburg, Carl, "Explanations of Love." (U. of Ariz., Virginia Floyd)

• Corwin, Norman, THE WORLD OF CARL SANDBURG. (U. of Me., Harry Kerr)

• Crouch, Isabel, compiler and director. OUR MOTHER THE EARTH, OUR FATHER THE SKY. Spinden, Herbert, "Song of the Sky Loom" (Tewa Indian Song); Hitselberger, Mykel, "Drummer"; Bynner, Witter, "A Dance for Rain"; Applegate, Frank, "No Calamity Equals a Bad Neighbor"; Rhodes, Eugene, "The Hired Man on Horseback"; Cushing, H. F., "How the Twin War Gods Stole the Thunder-Stone and the Lightning Shaft"; Harris, Hazel, "The Hot Tamale Man"; Fletcher, John, "Songs of Rio Grande"; Fergusson, Harvey, from "Wolf Song"; Lummis, Charles, from "The Land of Poco Tiempo"; Barker, S. Omar, "When Billy the Kid Rides Again," "New Mexico"; Allen, John, "For There is Something About the Brush"; Pillsbury, Dorothy, "Time in Tenorio Flat"; Bee, Tom, "Wakening." (New Mexico St. U., Isabel M. Crouch)

• cummings, e. e., LOVE POETRY. Adapted by Cris Harding and Alan Schack. Materials taken from *Tulips and Chimneys. & And. XLI Poems. Is 5.* and *#3 Poems.* (U. of S. Fla., Raymond J. Schneider)

• cummings, e. e., NONSENSE POETRY. "(of Ever-E ner Land i speak," "maggie and millie and molly and may," "pity this busy monster,manunkind," "well here's looking at ourselves," "let's start a magazine," "Hello is what a mirror says." (Tex. Tech. U., Vera Simpson)

• Curtin, Kathleen, adaptor. WOMEN. Quotations from *Sisterhood is Powerful*: essays from *The American Sisterhood*; poetry from *Rising Tides*: Susan Griffin, "I Like to Think of Harriet Tubman" and Marge Piercy, "Councils." (S. Un. Col., Oneonta, N.Y., Allan Schramm)

• DADDY. Wolfe, Thomas, "And Which of Us Shall Find His Father"; Puner, Helen, "Daddies"; Lerner, Alan, from *CoCo*. Gabriel: "The one thing I have never regretted is independence"; Sandburg, Carl, "Two Women and Their Fathers"; Howitt, Mary, "Father is Coming"; Gillilan, Strickland, "Her Great Secret"; Eskelund, Karl, from "My Danish Father," "My Fingers Itched To Get Started on the Book"; Giorno, John, "A Father"; cummings, e. e., "my father moved through dooms of love"; Weidman, Jerome, "My Father Sits in the Dark"; Moss, Howard, "Elegy for my Father"; Solomon, Marvin, "Sonnet for John-John"; Plath, Sylvia, "Daddy"; Williams, Tennessee, excerpt from *Cat On a Hot Tin Roof*: Mantle, Mickey, from *The Quality of Courage*. (Adelphi U., 1973, Clark S. Marlor)

• DICKIE THE POOH. An original script based on the Watergate tapes, taken from *Time* magazine, May 13, 1974. (U. of Hawaii, Lucille Breneman)

• DIGIOVANNI, ANNE, arranger. "A Day In the Lennon Life" based on *In His Own Write* by John Lennon. (Hunter C., New York City)

• Dooseman, Ido, arranger. THE WHIFF OF GRAPESHOT AND THE SOUND OF ORATORY. Primary documents concerning America, 1763-1776. Commager, Henry and Richard Morris, *The Spirit of 1776: The Story of the American Revolution as Told by Participants*; Gipson, Lawrence, *The Coming of the Revolution, 1763-1774*; Commager, Henry, ed., *Documents of American History*, 6th ed.; Parrington, Vernon, *Main Currents in American Thought: The Colonial Mind, 1620-1880*, Vol. 1; Morison, Samuel, ed., *Sources and Documents Illustrating the American Revolution, 1764-1788 & The Formation of the Federal Constitution*; Tyler, Moses, *A History of American Literature, 1607-1783*; Wells, William, *The Life and Public Services of Samuel Adams Being a Narrative of His Acts and Opinions, and of His Agency in Producing and Forwarding the American Revolution with Extracts from His Correspondence, State Papers and Political Essays*, Vol. II; Schlesinger, Arthur, *Prelude to Independence: The Newspaper War on Britain*. (U.S.C., Janet Bolton)

• DREAMS. *To Dreamers*: Warren, Robert, "Lullaby: Smile in Sleep"; Alexander, Lewis, "Dream Song"; Hughes, Langston, "Dreams"; Schapiro, Herb, "Dream Babies." All About Dreams: Mergroz, Phyllis, "I'll Walk With Dreams"; Johnson, Georgia, "My Little Dreams"; Sandburg, Carl, "Was Ever a Dream a Drum?"; Ian, Janis, "By Candlelight in a Sullen Night"; Sharp, William, "A Dream Fantasy"; Stafford, William, "Waking at 3 A.M."; Poe, Edgar, "A Dream Within a Dream." *Some Dreams*: Yeats, William, "A Dream of Death"; Whellock, John, "Ballad"; Hughes, Langston, "Havana Dreams"; Dostoevsky, Feodor, excerpt from *Crime and Punishment*: Tobias, John, "Reflections of a Gift of Watermelon Pickle"; Nemerov, Howard, "Realities"; Edwards, Solomon, "Dream"; Gogol, Nicolai, excerpt from "The Portrait." *Hopeful Dreams*: King, Martin, "I Have a Dream"; excerpt, Samsom, William, "Such Stuff as Little Girls are Made On"; Hughes, Langston, "Dream Variation"; Peck, Samuel, "Dream Love"; M., C., excerpt from *The Me Nobody Knows*, "The Hopeless Dream." *To You, In Closing*: Ehrmann, Max, "The Life That Never Dreams."

• THE EBB AND FLOW OF LIFE. "Genesis" from the *Bible*: Blake, William, "Eternity"; Knott, Bill, "Death"; Shakespeare, William, *Richard III*, Act I, Sc. 1.; Sikin, Jon, "Death of a Son"; Rodgers, Richard and Oscar Hammerstein, "A Woman is Like a Blossom"; Anouilh, scene from *Antigone*, "Why do you tell me all this?"; Cooper, Jane, "For a Very Old Man on the Death of His Wife"; Hein, Piet, "Paradox of Life"; Sartre, *No Exit*, "Each Man has an Aim in Life"; Shakespeare, William, soliloquy "To Be" from *Hamlet*: Hein, Piet, "Slot Machine"; Rostand, Edmund, scene from *Cyrano*, "I can see him there . . ."; Bergman, Ingmar, *Seventh Seal*: Mong, "God Has Sentenced Us to Punishment"; Nash, N. Richard, *The Rainmaker*, "I got a brother who's a doctor"; Whitman, Walt, *Song of Myself*, "And as to Death . . ."; Hein, Piet, "A Moment's Thought"; Goodrich, Frances and Albert Hackett, scene from *Anne Frank*, Anne: "Look Peter, the sky"; Hein, Piet, "Living is"; Lawrence, Jeramy and Robert Lee, *Inherit the Wind*, Act II, Sc. 2; Hein, Piet, "Willow Pattern"; Baudelaire, "La Mort Des Pauvres"; Barry, Julian, *Lenny*, Act II, Judge: "Docket 4406"; cummings, e. e., "Buffalo Bill's"; Hein Piet, "Living in the Moment"; "Vita Brevis"; Shakespeare, William, *Romeo and Juliet*, Act IV, Sc. 3; Nash, Ogden, "The Turtle"; Baudelaire, "La Mort des Artistes"; Hein, Piet, "The Unattainable Ideal"; Eliot, T. S., "The Hollow Men," "This is the way the world ends. . . ." (Adelphi U., Clark Marlor, 1973)

• Elkins, Stanley. A POETICS FOR BULLIES. Directed by William Osborne. (Valencia C. C., Orlando, Fla, Raymond J. Schneider)

• FUTURE, FACT OR FANTASY??? An original script including Bradbury, Ray, "City Blues, 1971," "Dissertation on Future Man," "Marionettes, Inc."; Serling, Rod, "I Sing the Body Electric," "The Lonely." Sources of information: Rorvik, David, "As Man Becomes Machine"; Mitchell, Joni, "Big Yellow Taxi"; Falk, Richard, "Endangered Planet"; Toffler, Alvin, *Future Shock*: Caras, Roger, "Last Chance on Earth"; Vonnegut, Jr., Kurt, "Player Piano"; Parkinson, Thomas, "Protect the Earth." (U. of Hawaii, Lucille Breneman)

• Gallagher, James, arranger. DEVIL'S DEMONS, DEBAUCHERY. Marlow, Christopher, *Dr. Faustus*; Milton, John, *Paradise Lost*; Irving, Washington, "Legend of Sleepy Hollow"; Keats, John, "Lamia"; Pushkin, "Evil Spriits"; Poe, Edgar, "The Pit and the Pendulum"; Stoker, Bram, *Dracula*; Reece, Byron, "Fox Hunters of Hell"; Waddell, M., "Love Me, Love Me"; Blatty, William, *The Exorcist*. (Adelphi U., Clark Marlor)

• Geise, Cindy, arranger. THE FOUR SEASONS: as portrayed in Japanese and Chinese Literature. Isonokami no Yakatsuga, "Four Seasons"; Ku Liang Ch'ih, "Praying for Rain"; Manyoshu, "As the Seasons Change"; Fan Ch'eng ta, "Spring" from *A Rural Sequence*; Liu Ta Pai, "The Spirit of Spring"; Ou Yang Hsiu, "Spring Day on West Lake"; Shao Hsun Mei, "Spring"; Li Ch'un yu, "Spring"; Shan Mei, "The Green Spring"; Su Shih, "Spring Nights"; Chany Han, "Impromptu"; Fan Ch'eng ta, "Summer," and "Autumn" from *A Rural Sequence*; Li Ch'ing Chao, "Autumn Evening Beside the Lake"; Wen I to, "Autumn Colors"; Li Kuany T'ieu, "The Scent of Autumn"; Ou yang Hsiu, "The Sound of Autumn"; Ai Ch'ing, "Autumn Morning"; Hsieh T'iao, "An Autumn Night"; T'ao Ch'ien, "Written on the Ninth Day of the Ninth Month of the Year"; Fan Ch'eng, "Winter" from *A Rural Sequence*; Pao Chao, "A Winter's Day"; Yasunari Kawabata, excerpts from "Snow Country" depicting winter; Wang Ya p'ing, "Winter in the City"; Chu Hsiang, "Winter"; Su T'ung Po, "Spring Returns"; Hsu Chi no, "The Rebirth of Spring." (Adelphi U., Clark Marlor)

• HAPPINESS IS OR ISN'T A WARM PUPPY. Schulz, Charles, "Snoopy and the Red Baron"; Bangs, John, "My Dog"; Anonymous, "Dog Wanted"; Thurber, James, "The Pet Department"; Fields, W. C., "On Dogs"; Thurber, James, "The Scotty Who Knew Too Much"; Cooke, Edward, "Rags"; Kenny, Nick, "Front Page Puppy"; White, E. B., "Fashions on Dogs"; Wedgefarth, W. Dayton, "Bum"; Gary, Romain, excerpt from *The Roots of Heaven*; Audry, Colette, "Behind the Bathtub"; Nash, Ogden, "A Dog's Best Friend is His Illiteracy"; Kenny, Nick, "Hit

and Run"; Goldsmith, Oliver, "Elegy on the Death of a Mad Dog"; Byron, Lord, "Epitaph to a Dog at Newstead Abby." (Adelphi U., Clark Marlor, 1973)

• Harrigan, W. Patrick. WE ARE THE SOUTHWEST. Gillis, Everett, "Estevanico the Black sees Cibola"; Babney, Blanche, "Browns and Serape"; Anonymous, "Manifest Destiny"; Gonzales, Rodalfo, "I Am Joaquin"; Salina, Luis, "Aztec Angel"; Sanchez, Margarita, "La Raza"; Martinez, John, "Brown Power Conference Centennial"; McKinney, Enid, "Southwest Symphone." (Lamar U., Jewel Blanton)

• Haushalter, William, adaptor and director. SELF PORTRAIT: E. E. CUMMINGS. *i: six nonlectures*: "so many selves(so many fiends and gods," "my father moved through dooms of love," "if there are any heavens," "the Cambridge ladies who live in furnished souls," "I thank You God for most this amazing," "ladies and gentlemen this little girl," "goodbye Betty, don't remember me," "when serpents bargain for the right to squirm," "it may not always be so; and i say," "in Just-," "Spring is like a perhaps hand," "spring! May, first robin the," "nobody loses all the time," "my smallheaded pearshaped," "between the breasts," "raise the shade," "Buffalo Bill's," "a wind has blown the rain away," "humanity i love you," "it may not always be so," "somewhere I have never travelled,gladly beyond," "i sing of Olaf glad and big," "next to of course god america i"; a scene from *Him* and *Santa Claus*: passage from *The Enormous Room*: diary entry from *Eimi*; quotations from several introductions to his volumes of poetry. (Wayne St. U., 1973)

• Kerr, Harry, compiler and director. ROBERT FROST'S NEW ENGLAND. "The Witch of Coos," "The White Tailed Hornet," "A Hundred Collars," "A Drumlin Woodchuck," "Departmental," "The Tuft of Flowers," "After Apple Picking," "Mending Wall," "A Leaf-Treader," "Birches," "The Wood-Pile," "Dust of Snow," "Stopping by Woods on a Snowy Evening," "An Old Man's Winter Night," "Home Burial," "Out, Out—," "The Hill Wife," "The Fear," "The Death of the Hired Man." (U. of Me.)

• Key, Esther and Soni Schultz, adaptors. HOUR OF LEAD. Compiled letters of Anne Lindberg about the kidnapping of the Lindberg baby used with slide projections. (S. Mo. St. U., Leslie Coger)

• Martin, Annette. GERTRUDE STEIN: "WHY DON'T YOU READ THE WAY I WROTE?" (Emerson C., Annette Martin)

• Matthews, Jan and Pamela Davis, adaptors. A CHRISTMAS PROGRAM. Ferlinghetti, Lawrence, "Christ Climbed Down from His Bare Tree"; Auden, W. H., segments from *For the Time Being*: "The Cherry Tree Carol" sung and danced; Seuss, Dr., *How the Grinch Stole Christmas*: Cousins, Margaret, "Christmas is Not for Children"; Bradbury, Ray, "The Wish." The Narrator, as the wayfaring stranger searching for the meaning of Christmas, sang the song, "The Wayfaring Stranger." (S. Mo. St. U., Leslie Coger)

• McDonnell, William, arranger and director. BLACK AMERICAN POETRY. Hughes, Langston, "Lenox Avenue Mural"; Dunbar, Paul, "Dawn," "We Wear the Mask," "The Debt," "Sympathy"; Allen, Samuel, "To Satch," "A Moment Please"; Grimke, Angeling, "The Black Finger"; Johnson, Fenton, "The Daily Grind"; Brooks, Gwendolyn, "The Preacher Ruminates Behind the Sermon"; Horne, Frank, "Kid Stuff," "Symphony"; Delany, Clarissa, "Solace"; Hughes, Langston, "Mother to Son," "Brass Spittoons," "I, Too"; Bennett, Gwendolyn, "Heritage," "Sonnet"; "Cullen Countee," "Simon the Cyrenian Speaks"; Hayden, Robert, "Middle Passage"; Hayes, Donald, "Appoggiatura"; Cuney, Waring, "No Images"; Davis, Frank, "Four Glimpses of Night"; Fields, Julia, "No Time for Poetry"; Wright, Richard, "Hokku Poems"; Oden, G. C., "...As When Emotion Too Far Exceeds Its Cause—Elizabeth Bishop"; Evans, Mari, "The Rebel," "When in Rome," "The Emancipation of George Hector (A Colored Turtle)"; Walker, Margaret, "For My People"; Jones, LeRoy, "Preface to a Twenty Volume Suicide More"; Hines, Jr., Carl, "Two Jazz Poems"; Tolson, Melvin, "Dark Symphony"; Dodson, Owen, "Black Mother Praying." (U. of Wis., 1973)

• Menichiri, Debra, arranger. DEATH IN LITERATURE. Bell, Jerome, "Mystery"; Keats, John, "On Death"; Sangster, Margaret, "They Never Quite Leave Us"; Anonymous, "Cocaine Lil"; Langland, Joseph, "War"; McGee, Clyde, "Mary at the Cross"; Shakespeare, William, "No longer mourn for me"; Longfellow, Henry, "The Jewish Cemetery at Newport"; Turco, Lewis, "November 22, 1963"; Ignatow, David, "Before the Sabbath"; Frost, Robert, "The Death of the Hired Man"; Shaw, George, final speech from *Saint Joan*: Ransom, John, "Dead Boy"; Sassoon, Siegfried, "The Death Bed"; Brooke, Rupert, "Dust." (Adelphi U., Clark Marlor)

• Moyers, Bill. LISTENING TO AMERICA. (U. of Mass., Vincent Brann, adaptor and director, 1973)

• Nemorov, Howard. THE BREAKING OF RAINBOWS. "A Life," "A Primer of the Daily Round," "Life Cycle of Common Man," "Between the Window and the Screen," "The Vacuum," "Sunday," "Death and the Maiden," "The Great Society, Mark X," "Money, an Introductory Lecture," "A Picture," "A Modern Poet," "A Full Professor," "Absent-Minded Professor," "Grace to be Said at the Supermarket," "The Night Before Christmas," "Christmas Morning," "Santa Claus," "A Negro Cemetery Next to a White One," "Debate with a Rabbi," "Keeping Informed in D.C.," "Power to the People," "Young Woman," "To the Governor and Legislature of Massachusetts," "The Poet as Eagle Scout," "To the Mannequins," "Sightseers," "The Dream of Flying Comes of Age," "At the Airport," "Learning by Doing," "Boom," "Creation Myth on a Moebius Band," "The Breaking of Rainbows," "Myth and Ritual." (Kansas St. T. C., Ronald Q. Frederickson)

• NEWS EVENTS OF 1974 as satirized by: Ryoko, Mike, "Phone Lines Get Crossed"; Buchwald, Art, "I'm Going to Sit on These Tapes," "Farewell to the Energy Crisis," "Adventures of Henry the Husband," "The Rats Have All the Fun"; Baker, Russell, "Whale's Eye View"; Buchwald, Art, "Can This Marriage be Saved?" (Melvin R. White)

• Pallen, Lucille, arranger and director. BENJAMIN FRANKLIN AND THE FRENCH ALLIANCE. (C. W. Post C., N.Y., 1973)

• Pallen, Lucille, arranger. GEORGE WASHINGTON AND THE CONTINENTAL ARMY. The story of Washington's struggles to recruit and maintain a seasoned army. (C. W. Post C., N.Y., 1974)

• PARKER'S BACK by Flannery O'Connor. (W. Ky. U., 1973, James E. Pearse, director)

• THE PEOPLE YES. Excerpts from the writings of Carl Sandburg. "Note 10," "Pater II," "Worms and the Wind," "Many Handles," "Lincoln?" "68," "90," "105," "107," "Boxes and Bags." (W. Ky. U., 1973, Juliet McCrory, director)

• Pearse, James, arranger. A CHRISTMAS READING HOUR. Yeats, W. B., "The Second Coming"; Eliot, T. S., "The Journey of the Magi"; Thomas, Dylan, "A Child's Christmas in Wales"; Seuss, Dr., *How the Grinch Stole Christmas*; Capote, Truman, "A Christmas Memory"; Ferlinghetti, Lawrence, "Christ Climbed Down"; Pearse, James, adaptor, "The Christmas Story" from the *New English Bible*. (W. Kent U., James Pearse)

• Pearse, James, arranger. CONTEMPORARY POETRY BY WOMEN. Wakoski, Diane, "I Had to Learn to Live with My Face," "Rock," "What I Want In a Husband Besides a Mustache"; Rich, Adrienne, "Dialogue"; Wakoski, Diane, "The Mechanic," "Indian Giver," "The Purple Finch Song"; Rich, Adrienne, "Rape"; Wakoski, Diane, "Dancing on the Grave of a Son-of-a-Bitch." (W. Kent U., James Pearse)

• Pearse, James, arranger. MOODS OF VIOLENCE. An evening with Joyce Carol Oates. "The Death of Mrs. Sheer," "Where Are You Going, Where Have You Been?" (W. Kent U., James Pearse)

• Poe, Edgar Allan. SILENCE AND SHADOW. Adapted and directed by George Randolph. "The Masque of Red Death," "Silence—A Fable," "The City in the Sea," "The Conqueror Worm," "Dreamland," "Spirits of the Dead," "Dreams," "Silence," "The Valley of Unrest," "Eldorado," "The Haunted Palace," "Imitation," "Shadow—A Parable," "Along." (U. of S. Fla., Raymond J. Schneider)

• Poor, Deborah, adaptor. YOU'RE SPECIAL 'CAUSE YOU'RE DIFFERENT! Seuss, Dr., *Horton Hears a Who*; Milne, A. A., "The King's Breakfast." (S. Mo. St. U., Leslie Coger)

• SCIENCE FICTION SAMPLER. Simak, Clifford, "Lulu"; Bixby, Jerome, "It's a Good Life"; Salomon, Louis, "Univac to Univac"; Bradbury, Ray, "The Last Night of the World"; Benet, Stephen, "Nightmare #1", "Nightmare #3." (San Diego St. U., William Adams)

• Stevens, Cherie, adaptor. CYCLE OF LIFE: lyrics from musical comedy. "Kids" from *Bye Bye Birdie*; "Anything You Can Do" from *Annie Get Your Gun*; "The Letter" from *Mame*; "If a Girl Isn't Pretty" from *Funny Girl*; "I'm Just a Girl Who Can't Say No" from *Oklahoma*; "The Father of the Bride" from *I Do, I Do*; "If He Walked Into My Life" from *Mame*; "No Time At All" from *Pippin*. (S. U. Col., Oneonta, N.Y., Allan Schramm)

• Tabori, George. TURNED ON BRECHT. Directed by Hugh Fellows. (U. of Tampa, Fla., Raymond J. Schneider)

• Talese, Gay. VOGUELAND. (U. of Rd. Is., Wynifred Caldwell, adaptor and director, 1973)

• Weiss, Elysa, arranger. FANTAGMAGORIUS ANIMALS. Seuss, Dr., "It's a Pretty Good Zoo"; Anonymous, "The Horny Galoch"; Parker, Edgar, "The Snitterjipe"; Smith, William, "Cat-Whiskered Catbird," "Mandarin Bird," "Wallflower Warbler"; Reeves, James, "The Nonny"; Seuss, Dr., "A Four-footed Lion"; Dahl, Ronald, song from *James and the Giant Reach*; Silverstein, Shelley, "Beware My Child"; Seuss, Dr., "Stop ? Well I won't . . ." (Adelphi U., Clark Marlor, 1973)

• Weiss, Melanie, arranger. VOICES OF INDIA. Anonymous, "Hymn of Creation"; Tagore, Rabindranath, "Fireflies"; Narasimhaswamy, K. R., "Wasn't it You?"; Guha, Naresh, "Supernatural"; Tagore, Rabindranath, from *Gitanjali*; Debee, Rajlikshmee, "The House"; Tagore, Rabindranath, "Soon, I feel . . ." (Adelphi U., Clark Marlor)

• White, Melvin, compiler. WHAT'S NEXT, 1974! "Happy New Year," "Interview with Congressman Gerald Ford," "The Trials of the Ford Family," "Good Neighbor Policies," "The New Friendly Ford Place," "Patrick's Home from College," "Whale's Eye View," "Mrs. Kissinger Gives a Dinner," "Small Investor Gets Come-On," "We're Got by the Throat Hairs," "Meat's Just Food; The Phone's My Life" (U. of Wis.)

• Whitson, Brenda, arranger. OLD POSSUM'S BOOK OF PRACTICAL CATS. Eliot, T. S., "The Naming of Cats," "The Old Gumbie Cat," "Growltiger's Last Stand," "The Rum Tum Tugger," "The Song of the Jellicles," "Mongojerrie and Rumpelteazer," "Old Deuteronomy," "Of the Awful Battle of the Pekes and the Pollicles," "Mr. Mistoffeles," "Macavity the Mystery Cat," "Gus: The Theatre Cat," "Bustopher Jones: the Cat About Town," "Skimbleshanks: the Railway Cat," "The Ad-dressing of Cats." (W. Kent U., James Pearse)

• Williams, David A. from the *Bible*. THE PLIGHT OF MAN. Not a theological statement but a distillation of the rise of fall of Biblical Israel which represents the rise and present condition of man. Because the *Bible* is episodic, the story is presented in a series of vignettes beginning with Genesis and ending with the Babylonian exile. The epilogue draws from the prophets and points up the mixed tensions of hope and disillusionment of man's attempt to reconcile his relationship with God. Prologue, Genesis, Exodus, Joshua, Judges, I Samuel, II Samuel, Kings, Epilogue. (U. of Ariz., Virginia Floyd)

• Williams, David. MONTAGE: AN EXPERIMENT WITH THE ANDROGYNOUS VOICE IN LITERATURE. Shakespeare, William, *Hamlet*, "To be, or not to be"; Ecclesiastes 3:1-8; Whitman, Walt, *Song of Myself*; Hardy, Thomas, "Hap"; Frost, Robert, "Acquainted with the Night"; Lawrence, D. H., "Song of a Man Who Has Come Through"; Eliot, T. S., "Ash Wednesday," "The Love Song of J. Alfred Prufrock"; Spender, Stephen, "What I Expected Was"; Thomas, Dylan, "The Force That Through the Green Fuse Drives the Flower." (U. of Ariz., David Williams)

• Williams, Emlyn. BEYOND BELIEF. (U. of Me., Harriet Rice, adaptor and director, 1973)

• Wolfe, Tom. MAU-MAUING THE FLACK CATCHERS. (U. of N.H., John Edwards, adaptor and director, 1973)

• THE WORLD OF JONATHAN SWIFT. "A Medallion Upon a Broomstick," "A Complete Collection of Genteel and Ingenious Conversation," "A Digression in Praise of Digressions" from *A Tale of a Tub*; "Phyllis or the Progress of Love" from *Directions to Servants*; "The Art of Political Lying," "On the Death of Dr. Swift." (U. of Wash., Judith Espinola)

• Zafran, Robert. BEAUTIFUL LOSERS. A master's thesis production using three readers in a lecture-recital format. The material was selected from the writings of Leonard Cohen. "Priests of 1957" from *The Spice-Box on Earth*; "Gift," "On the Blackness of My Love," "In the Bible Generations Pass. . ." "I Wonder How Many People in This City," "The Cuckold's Song," "As the Mist Leaves No Scar," "Song," "Letter," "All There Is To Know about Adolph Eichmann," "The Warrior Boats," "A Kite is a Victim," "Summer Haiku," "Marita" all from *Selected Poems: 1956-1968*. "Story of Isaac" from *Songs of Leonard Cohen*; "Credo" from *Selected Poems*; "Sisters of Mercy" from *Songs*; "Ballad," "He Was Lame" from *Selected Poems*; "Suzanne" from *Songs*. (N. Tex. St. U., Clark Marlor)

PROSE

• Barthelme, Donald. *Snow White*. (U. of Hawaii, John San Miguel)

• Bennet, Hal. *Dotson Gerber Resurrected*. Adapted by Randall Carney. (S. Mo. St. U., Leslie Coger)

• BEOWULF—GRENDEL. Arranged by Colin McLay and William Poschman. A contrapuntal of the traditional epic with the John Gardner novel. (San Diego St. U., William Adams)

• Boll, Heinrich. *Christmas Every Day*. (Elmira C., Jane Turek-Thompson)

• Bradbury, Ray. *Here There Be Tygers*. (Eastern C., Gordon C. Bennet)

• Bradbury, Ray. "Old Mrs. Bentley," "Wings of Summer," "A Sum in Arithmetic" fr[illegible] *Dandelion Wine*. (Leslie Coger and M. White)

• Brautigan, Richard. *The Abortion*. (U.S.C., Randall Lemon)

• Dickey, James. "The Smith Beheld" from *Jericho*. (W. Kent U., Gary Balfantz)

• Ellison, Harlan. *Repent, Harlequin! Said the Ticktockman*. Adapted by William Patterson. (S. Mo. St. U., Leslie Coger)

• Fox, William P. *Fast Nerves*. (W. Kent U., Gary Balfantz)

• Fuller, Charles, Jr. *Love Song for Wing*. Adaptor Randy Thomas. (S. Mo. St. U., Leslie Coger)

• Garrett, George. *Don't Take No For An Answer*. (Kansas St. T. C., Emporia, Ronald Q. Frederickson)

• Glasser, Ronald J. *365 Days*. Dramatized by H. Wesley Bolk. (U. of Minn. Press, 1972)

• Gogol, Nikolai. *Dead Souls*. (Northwestern U., Frank J. Galat)

• Grahame, Kenneth. Chapter Ten, "The Piper at the Gates" from *The Wind in the Willows*. Adapted and directed by Bernard Davis. (U. of S. Fla., Raymond J. Schneider)

• Heady, Eleanor. *The Magic Tree*. Adapted by Randall Carney. (S. Mo. St. U., Leslie Coger)

• Henderson, Zenna. *The Anything Box*. Adapted by Celia Tackaberry. (S. Mo. St. U., Leslie Coger)

• Henry, O. *A Municipal Report*. (U. of S. Fla., Raymond J. Schneider)

• Jarrell, Randall. *Pictures From An Institution*. (U. of Tex., Robert Jeffery)

• Joyce, James. *A Painful Case*. Adapted by Dan Hile. (S. Mo. St. U., Leslie Coger)

• Justen, Norton. *The Dot and the Line*. (Bronx Comm. C., NYC, Pat Pell and Penny Morris)

• Justen, Norton. *The Phantom Tollbooth*. (C.S.U., Northridge, Marcy Reisner)

• Krauss, Ruth. *The Little King, The Little Queen, and the Little Monster and Other Stories You Can Make Up Yourself*. (Rio Hondo C., Whittier, Ca., Voiza Arnold)

• Lester, Julius. *Stagolee*. (U. of Ariz., David Williams)

• Lewis Philip. *The American Dame*. (U. of Ariz., Raylene Corgiat)

• Martinez, Al. "Life with Daughter" *Oakland Tribune*, Feb. 9, 1969, p. 27. Melvin White.

• Merriam, Eve. *The Inner City Mother Goose*. (San Diego St. U., David Hunsaker).

• Nabokov, Vladimir. *PNIN*. (U. of Wash., Judith Espinola)

• Nin, Anais. *Collages*. (U.S.C., Christie Logan)

• Ovid. *Metamorphoses*. (U. of N.H., John Edwards)

• Pidmottylyn, Valerian. *A Little Touch of Drama*. (U.S.C., Vera Penko)

• Poe, Edgar. *The Tell-Tale Heart*. (Hunter C., Bruce Manchester)

• Randolph, George. *Child of the Sea*. An original narrative study of dreams. (U. of S. Fla., Raymond J. Schneider)

• Rosten, Leo. *The Beggar and the Wallet*. (U. of Wis., Melvin White)

• Sexton, Anne. *The Bell Jar*. Adapted and directed by George Randolph. (U. of S. Fla., Raymond J. Schneider)

• Schneider, Raymond J., adaptor and director. "Jack the Ripper, or Scenes from *The Buried Life*." (U. of S. Fla., Raymond J. Schneider)

• Schreiner, Olive. *The Story of an African Farm*. Cutting from Chapter I, II, Part one and Chapter 17, 18, 22, Part two. (U. of Houston, Josephine B. Moran)

• Smith, Michael. *The Next Thing*. (C.S.U., Los Angeles, W. Keith Henning)

• Thurber, James. *Many Moons*. (U. of Wis., William E. McDonnell)

• Vidal, Gore. *Romulus*. (Northeastern Ill. U., S. Waisman)

• Vonnegut, Jr., Kurt. *Who Am I This Time?* (Elmira C., Jane Turek-Thompson)

• Welty, Eudora. *The Ponder Heart*. (U. of Tex., 1974)

THE SECRET OF INDIVIDUAL PROGRESS IN ART . . . by Paul Gregory

Paul Gregory, the well-known producer, returned to the Third National Summer Workshop last June for six weeks of master classes in Perception Dynamics. RTN is grateful to Mr. Gregory for permission to include this excerpt from his opening lecture.

We are happy to announce that Mr. Gregory will be Co-Director of the Fourth National Summer Workshop to be held next year in England. He is currently in London to invite an impressive roster of internationally celebrated artists as his guests, and to arrange a series of special events that few visitors to England are privileged to experience.

In the evolution of man, he created words in order to express his emotions and mind activity to his fellow man. We must recognize the action of this creative principle in the individual mind. It lives abundantly in each of us; we use this power to initiate a train of thought (causation) directed to an individual purpose.

When we have the first impulse of causation, we have the first desire for expression. As the needs dictated by the causation manifest, the individual responds with words which are emotionally and intellectually responsive to the causation.

To understand and use this enormous power, we all should clearly see the relationship between causation and emotions and intellect and expression which is embodied in the spoken word.

As a simple illustration, consider a lighted candle brought into a darkened room. The room becomes illuminated to the extent of the power of the candle. When the candle is taken away, the room becomes dark again. The illumination and the darkness are both conditions: the one positive, resulting from the presence of the light; the other negative, resulting from its absence.

From this simple example, we can clearly see that every positive condition has an exactly opposite negative condition corresponding to it. This correspondence results from both conditions being related to the same cause. Conditions, whether positive or negative, are no sooner called into existence than they become causes in their turn and produce still further conditions.

Let us apply this knowledge to words. Upon seeing a given word, instantaneously one's intellectual powers develop an awareness of the intimate association between the cause (the printed word) and the emotional, spiritual and individualized source of that word. Therefore, when we speak the word it re-lives through and by virtue of one's individual energy process. The vitality and excitement of the word rest on the individual level of perception, intellect and energy, filtering through emotional, intellectual and spiritual understanding.

We must develop the habit of subjective mental action. The *American College Dictionary* says this about "subjective" — "Existing in the mind; belonging to the thinking subject rather than the object of thought; relating to or of the nature of a subject as it is known in the mind as distinct from the thing in itself; relating to properties or specific conditions of the mind as distinct from general or universal experience." In effect, it implies greater awareness. Greater awareness initiates keener perception which illumines the world of potential, the limitless possibilities, like the candle in the dark room.

One of the first lessons to learn is that the wonder of the action of thought power is not limited to a circumscribed individuality. We as individuals give direction to mind action. Since mind action is impersonal though intelligent, it will receive the imprint of one's personality and make its influence felt far beyond the individual's objective perception of the circumstances.

There are three exceedingly important elements in mind action: one, intelligence; two, impersonality; three, intention. Intelligence transmits imprint of the thought (cause) and also devises the correct means for bringing the thought into accomplishment. Impersonality is to let one's ego go, to allow one's mental powers to perform without superimposing self. The intelligent personality allows thought action to give life and vitality to our intention. Intention is absolute; it cannot be thwarted; it is lifeward in direction and life means power.

Energy is everywhere, wanting us to use it.

There is a whole other world, other life, other experience right here, within each of you, if you will just relax and let your thought action do what it has the power to do. Look around. Everything had its origin in the spirit. The entire presence of creation about us is absolute evidence that the starting point in all things is in thought action, images, ideas, dreams. Great works of art, architecture, music, space probes, all the wonders of life today, in the past, in the future, are conditions of the mind manifested.

When we learn to let our thought action take over, we are ushered to new levels of dynamic experience. We will be able to take the simplest of words and bring a new excitement in using them.

One day you will discover that habit has begun to mold a mental intention that wants to communicate to the mind action process. When this happens automatically, you are in a totally different ball game. You have turned the light on in you; unlimited resources are yours. You will experience greater perception, greater alertness, greater awareness as you apply this knowledge to your every concern; your condition will reflect a rebirth of excitement that is impossible to obtain in any other way.

To realize your being, you must have consciousness; and consciousness can only come through the recognition of your relation to something else, an external fact or a mental image. To conceive a mental image, you must mentally step back from it and look at it.

Consciousness is a specific and absolute state of being; it implies life, living. Real consciousness is the realization of the working of mind action, realization of the vitality all about us, the aliveness of life itself.

A person is a person is a person — so, it can be said, is a stick. However, when the stick joins a brush, it becomes a handle; the two together become a broom. That is one sort of relation. Take the same stick and place a hoe iron at the end and you have an entirely different type of implement.

A person is a person at a glance; but what has been awakened in the mind of one makes the difference between him and another person —the hoe or the broom—and between the conscious or the unconscious man.

Our objective then is to awaken our consciousness to get the most out of every moment. The power which enables us to do so is absolute and fundamental; its application in this sense is exactly the same as in any other. I have previously spoken of contemplation from an individual and personal center. We must allow the law of growth to mature in our conception of the workings of individual contemplation. Image formation will be slow or rapid in exact proportion to the individual's vitalized

(continued page 11)

Alive and Well article . . .

Irene Coger and her **U. of Southwestern Mo.** Interpreters Theatre Class for the Speech Association of Missouri in September; it was a combined program and workshop . . . **Mansfield State College,** Pa., has its own Readers Theatre Showcase organization which in June presented its Member of the Year award to Genine Gehret who directed an RT production of Shirley Jackson's short story, "The Lottery." The group started this fall's activities by sending letters to schools and organizations announcing their availability for programs . . . In Los Angeles this past summer the **Inner City Cultural Center** inaugurated a twice-monthly Readers Theatre with emphasis on the work of ethnic playwrights. Works read in June included *Take Off Those Wings, Faye Seraphim* by Chris Longo, and *The Killing of an Eagle* by Whitney Le Blanc . . . RT is invading the business world. Here in San Diego, Millie Rankin, a graduate of last summer's Institute, has organized a Readers Theatre for the Convair Recreation Assn. Their first program, *The Adventures of Oblio* (adapted from Nilsson's *The Point*), was presented in an open air theatre in August . . . **San Diego State U.**'s Readers Theatre Touring Class is preparing a double program this fall. For the younger audiences the show will include Seuss' *Gertrude McFuzz, The Fifty-First Dragon* by Broun, and *The Four Musicians. Temporarily Humboldt County* by the Firesign Theatre and *Prologue for Readers Theatre* will be presented at all programs. For older audiences, they will be combined with Benet's *Johnny Pye and the Fool Killer* . . . **U. of Arizona,** Tucson, is presenting a special RT program in October, entitled *Discovering Our Foremothers* . . . **Northwestern U.** will present in November *Saki*, a Chamber Theatre production of stories by Saki; in March comes Dylan Thomas' *Under Milkwood* . . . In November, **Bergen Community College,** Paramus, N.J., offers *Ribsy* and *The Last Clock*; under preparation for December is *Visions of Adam and Eve* . . . **Cal State U., Northridge** has three shows working: *Masters of Detection* (Sir Arthur Conan Doyle and Agatha Cristie) in Oct.; *Help, Help, the Globolinks*, adapted from the children's opera by Menotti, Nov. 21-23; Dylan Thomas' *A Child's Christmas in Wales* and Truman Capote's *A Christmas Memory*, Dec. 11-14 . . . **Modesto Junior College** (Cal.), has a full RT schedule with *A Portrait of Aging* (compilation dealing with old age); *Bury My Heart at Wounded Knee* (the Indian experience in the U.S.); *The White House* (Bicentennial program); *Homegrown* (featuring writers from Modesto area); and *Yo Soy Joaquin* (epic poem of Chicano movement in U.S.) . . . **Illinois Valley Community College,** Oglesby, Ill., will offer *The A, B, C, D, and E of Animals*, a compilation of selections about animals, geared to grade school level and will tour; a second program, *Poetry: I, Too, Dislike It*, will be experimental and flexible, for elementary, high schools, and college . . . **Merced College** (Cal.), is preparing two RT productions for forensics competition: *Breaking Out — The Stereotypes Are Falling*, and *Humor As a Way of Life* . . . **Phoenix College** (Ariz.), RT is taking *Munro* by Jules Feiffer into the community for performances at civic groups . . . **Cerritos College,** Norwalk, Cal., is readying *Whitman Portrait* and *A Program of Mark Twain* . . . **Normandale Community College,** Bloomington, Minn., is starting a busy year with *Money* . . . **American River College,** Sacramento, Cal. will present *Words of America: A Literary Mosaic* arranged by Melvin White . . . **U. of Texas** at Austin will perform Collette's *Duo* in Nov., with a *Festival of Student-Directed Readers Theatre Productions* in Dec. . . . **College of Southern Idaho,** Twin Falls, opens the season with Benet's *American Portrait* and is planning another Bicentennial production in April . . . **San Diego State U.** Readers Theatre is under contract with the city schools to present twenty performances for elementary and secondary gifted programs. The group will present two-day workshops for various communities including Ventura, El Centro, Phoenix, and Yuma. Convention appearances will include Southern California Educational Theatre Association and the International Reading Association. Major productions will include *The Rape of Lucrece* and *The Grapes of Wrath*. A special tour of multilingual schools will present an English-Spanish version of *A Unicorn in the Garden* and other specially prepared scripts. Preparation of *Readers Theatre News* and plans for the Fourth National Summer Workshop in England next July are activities that keep students and faculty happily involved.

READERS THEATRE FESTIVALS

Tenth Annual Intercollegiate Festival at Kutztown State College Nov. 6 & 7 is following a Bicentennial theme, *Celebrate!*, featuring American literature of all genres and encouraging experimentation and creativity. Contact Roberta Crisson, Kutztown State Coll., Kutztown, PA 19530 . . . **Ozarks Spring Interpretation Festival** meets April 22-23-24 in Springfield, Mo. This year it emphasizes the kinesic approach to interpretation. Special guests include Elizabeth Worrell, and Tom Liebhart and his Mime Troupe. Contact Dr. Leslie Irene Coger, Southwestern Mo. State U., Springfield, MO 65802 . . . **Otis J. Aggertt Memorial Oral Interpretation Festival** will be held Feb. 27-28. Contact Prof. Pattison, Indiana State U., Terre Haute, IN 47809 . . . **First Annual Biola Invitational Individual Events Tournament** will be Oct. 31-Nov.1. There will be RT competition, plus a "mini-RT" or "duo-interp" experimental format. Scripts will be provided, and after an hour for preparation, two students from different schools will compete as a team for the remainder of the tournament. They hope to provide a good test of "off-the-cuff" skills and creativity and offer a chance for students from different schools to work together . . . **New Horizons Interpretation Festival** on March 11-12 will allow each participating college two solo readers and one 20-min. RT or Chamber Theatre performance. There are no requirements as to genre or theme. There will be two critical evaluators, emphasis will be on sharing and experimentation. Contact Marlene Stone, Towson State College, Baltimore, MD 21204 . . . **Fifth Annual Snobird Festival** is scheduled Nov. 13-15 in sunny Florida. The special "teacher-critic-judge" this year will be Dr. Mel White. Contact Frances L. Johnson, Florida Technological University, Box 2500, Orlando, FL 32816 . . . **Thunderbird Invitational Speech Tournament** will be held January 30-31 at Mesa Community College, Mesa, Ariz. and will include RT. Write James Mancuso, Director of Forensics, Mesa Community College, 1833 W. Southern Ave., Mesa, AR 85202 . . . **Oral Interpretation — 9th Readers Theatre Festival** takes place on Jan. 10 at Cerritos College and invites all interested colleges. Contact James Dighera, Cerritos College, 11110 E. Alandis Blvd., Norwalk, CA 90650.

Gregory article ...

conception which is in itself an extension of contemplation and perception.

We will not all of us immediately be able to produce that which we would like, but we must not become discouraged. We must know that the very first intention was and is creative, and that its corresponding growth is taking place. As we gain experience in these lines of thought, confidence will increase. As this happens, subconscious mind becomes the builder and acts in accordance with the suggestion impressed upon it by the conscious mind. Each expression will be different, each mind activity will be subject to the personal creative energy inherent to each individual.

One of the widest gaps in human experience, as I have found it, is the gap between what we want to be, what we want to do, and our willingness to discipline ourselves to accomplish that goal.

What is indicated in my opinion is a new concept. Our whole way of life has to alter. What is wrong with the theatre today is just a sampling of the ills we are experiencing in every level of world society. The enemy today is indeed MAN ... his pride ... his greed ... his prejudices ... his arrogance ... and lastly his stupidity. No person, no class, no race is immune; no single system holds a panacea.

What we must have is a new surge of honesty, an extended reach for truth. We must rise out of mental stagnation and call for that something more and beyond what we know and have today. The edifice of wonderment must again fill our lives with the excitement inherent in the promise of man and his genius.

Life is a perpetual doing. It is exactly in proportion as we expand our doing that we expand our livingness, our abilities, our senses, our challenge, our opportunities. No one can grow for us. Through the process of our thoughts we can become what we choose. This is the limitless possibility we share together.

The great thing to bear in mind is that if a thing is true at all, there must be a reason why it is true. When we find this reason we know the truth at first hand, for ourselves, not from some one else's report. Then it becomes our own and we begin to learn how to use it. This is the secret of individual progress in art; the same method will serve equally well in our search for life itself.

Bacon article ...

Chamber Theatre and one called Readers Theatre. Chamber Theatre is a term which Dr. Robert Breen devised some years ago as a way of teaching prose fiction. He discovered that as students read fiction, they would do very well with the dialogue; they would brighten up. But with passages of narration, everything would just die. It was as if somehow you were waiting to get to the scene. Then the curtains opened and you had a lively text again.

So he wondered what would happen if he staged prose fiction, not as if it were dramatized—keep it as it is with the narrator—but put it on the stage so the narrator becomes a character, too, with a voice of his own. The students responded very warmly to that.

So the Chamber Theatre class takes prose fiction and performs it and the Readers Theatre class tends to take other forms. There's no reason why they shouldn't both be called Readers Theatre or Interpreters Theatre or any one of the other names that have been proposed. The mistake comes when you decide that *here* is Readers Theatre and *here* is Chamber Theatre, and here are the six rules for RT and here are the six for CT and you'd better do what the rules say, or else. That seems to me monstrous—to put that sort of strait jacket on any work of literature, or indeed on any performance!

IMPORTANT! IMPORTANT! IMPORTANT!

If you wish to continue to receive *Readers Theatre News* and have not previously mailed in a request, please supply the following information, and mail to:

READERS THEATRE NEWS, Institute for Readers Theatre
Speech Communication Department
Attention: Dr. William J. Adams (10)
San Diego State University
San Diego, CA 92182

NAME: _____

_____
(street address)

_____
(city) (state) (zip)

1. Professional affiliation; please list grade and subject if teacher.
2. Please check appropriate items:
   _____a. I wish to receive *Readers Theatre News*
   _____b. I wish to receive National Summer Workshop information
3. Please list any information you would like included in future issues of *Readers Theatre News* (script service, bibliography, special articles, membership listing, etc.)

IMPORTANT! IMPORTANT! IMPORTANT!

STUDENTS of the 1975 WORKSHOP SPEAK

"One of the most **enlightening** and **enjoyable** educational experiences in my academic pursuit," George Woods... "**Wow!** What a class," Lisa McLeod... "The **best organized** and **interesting** and **helpful** class I have ever attended," Glenn Smith... "I really became '**turned on**' by Readers Theatre," Darlene Anastas... "Impressed with your brochure, I had a hunch that the Workshop would live up to it. If only all my hunches would pay off so handsomely!" Fran Dunbar... "A **valuable** experience in sharing **new ideas**," Karen King... "I can honestly say that this has been the most **exciting, rewarding, eye-opening** and **fruitful** workshop that I have ever attended," Iz Crain... "**Super!**" Don Tarno... "A **fantastic** learning experience in all aspects," Loretta Ramos... "I feel I have already begun to expand my mind. **Super-Fantastic!**" Sherry Beaumont... "I came here with a foggy notion about what RT is—I have developed an **excitement** for oral reading, a passion for literature," Norval Jessogne... "I feel it was **life-changing** and should be offered to more people," Eileen Schneider... "I believe this is the most **stimulating** course I've ever had in the summer," Diane Mensch... "A **great** way to learn," Jacqueline Singer... "I'll highly recommend it," Linda Kusnitt... "The most **valuable** part was meeting all the **new, interesting, stimulating, exciting** people," Patricia Buttrill... "Truly a **wonderful** learning experience and a **beautiful** way to spend a summer," Pat Hansen... "It gave me another tool to use in the classroom which to me is **invaluable**," Marcelle Benjamin... "The Workshop was one of the **best experiences** of my academic career, and I'm returning to school this fall **bursting with new ideas**," Jim Johnson... "An **unbelievable success** providing a **rich learning environment** for the experienced and inexperienced alike!" Karen Bush... "I learned how to **widen my perception of life**," Adria Cohen... "I am amazed that such a variety of experiences was made available in such a limited time," Sandra Kroll... "It was truly a **great experience** in my life, and I am **excited** to put to practice the scripts at my church," Paul Russell... "It has been a great six weeks of educational, cultural and social package. **Terrific!** I will be a **better teacher** because of it," Mary Jo Welch... "This is going to release me to be much **freer** in the classroom, and students will wonder why the day has become so short," Don Dornon.

TWO-THIRDS OF THE 1975 WORKSHOP STUDENTS ARE SERIOUSLY PLANNING TO ATTEND THE 1976 WORKSHOP IN ENGLAND.

YOU JOIN US, TOO!